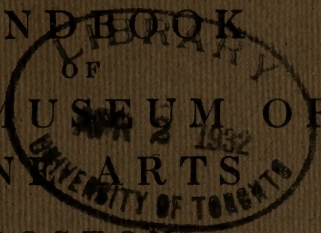


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PICTURES

1911



## PICTURES





## WESTERN ART TO THE END OF THE RENAISSANCE, 1600

**B**Y the second century A. D. there were Christians in nearly all parts of the Roman Empire. As far as the new religion found expression in art, it made use of simple symbols and symbolic pictures executed in the Roman manner. This use of symbols was in accord with the intellectual tendency of the time.

The first monumental Christian art was produced after the recognition of Christianity by the state in 327, under the Emperor Constantine. The old basilicas of St. Peter and St. Paul and others were then built outside the walls of Rome over the burial places of the early saints and martyrs. The materials were often taken from Roman temples, but new works of Christian art, glass mosaics in glowing color, decorated the interior walls. On these mosaics and on the contemporary sarcophagi and miniatures appeared direct representation of Old and New Testament scenes in addition to the symbols of the early Christians. The literary imagery of the Jewish writers was translated into pictorial and plastic forms by a people who had long been familiar with such expression.

Christian churches rose in many parts of the Empire; in Rome, in Syria, and in Constantinople, the new capital founded by Constantine in 330 on the site of the Greek colony of Byzantium. At Constantinople the later art of Rome was again brought into contact with Greek tradition, and, influenced by Syria and Persia, it culminated in the magnificently decorated church of Hagia Sophia built in the sixth century. This church is now a Turkish mosque.

During the centuries that followed, while the nations of Western Europe were still in the making, there existed brilliant civilizations in the Levant and at Constantinople. The most important period of Byzantine art extends from the middle of the ninth century to the middle of the eleventh. Many ivory carvings, objects in gold and silver, bronzes and textiles, in the beautiful workmanship of this time, reached Western Europe through Southern Italy and Venice. The Byzantine influence in the art of the Russian people dates from their conversion to Christianity, about the year 1000.

Under the inspiration of the new religion of Islam, the Arabs, in the seventh century, conquered Syria and Egypt and Northern Africa and Southern Spain. The cities of Bagdad, Damascus, and Cairo became centres of a new civilization, vividly portrayed in the "Arabian Nights." The religion of the Arabs forbade them to represent the human form; their efforts centred in design and color. The achievements of later Islamic art include the Alhambra at Granada (about 1300), the mosques of Constantinople (after 1453), the buildings, ceramics (see pp. 217-220), and textiles (see pp. 210-212) of Persia and Asia Minor, and some of the finest architectural monuments of Central Asia and India.

Western Europe in the early Middle Ages found artistic expression in the churches of the Romanesque type. Their somewhat heavy exteriors and round-arched windows, arcades, and vaults unite Byzantine, Roman, and Northern elements. They are found on both sides of the Alps with many local variations and often with a profusion of sculptured ornament. The best belong to the eleventh century.

The problem of the stone vault, only partially solved during the Romanesque period, made great progress in the twelfth century with the general application of the pointed arch. The Gothic cathedrals which then arose were, like the Romanesque, shrines of the Christian religion and the expression of the ideals of a great religious age, but they grew up among peoples in Northern Europe whose tempera-

ment and art were influenced by the spirit of the old Norse mythology. The result is an art in which the Roman element for the time being is almost entirely eliminated.

The great height and slenderness of the supports of the Gothic cathedral were made possible by outside buttresses, while the concentration of the weight of the building on separate piers and columns permitted huge open spaces in the walls. These were filled with glass, jewel-like in its radiant color, framed in beautiful stone tracery. Skilled carvers in wood and stone decorated pinnacles, capitals, choirs, and doorways with ornament derived from local plants and from the structural forms of the building itself, and with little mechanical repetition. Grotesque monsters formed the gargoyles or waterspouts, and the draped human figure carved in stone served both for ornament and for instruction. In France almost the whole body of science, nature, history, and religion, according to the mediaeval divisions, was represented in stone pictures upon the cathedral.

In the thirteenth and fourteenth centuries Gothic art was perfected and spread over Western Europe. In the Franciscan and Dominican churches and the civic cathedrals of Italy it often became an ornamental addition to the different local Romanesque styles.

During the thirteenth century the cities along the European routes of trade rapidly increased in importance, especially the fortunately located cities of Italy. In Tuscany, Pisa developed earliest. Already in the eleventh and twelfth centuries its white marble cathedral had become a model for its neighbors. In 1260 Niccolo Pisano carved his pulpit reliefs, drawing some of his motives from antique remains. The works of his successors show strong Gothic influence (see p. 232). The city of Siena next rose to importance. Its school of painting, although founded on Byzantine works, early showed a growing freedom from tradition and it possessed a decorative charm wholly its own (see the altar-piece by Bartolo di Fredi in the Sixth Picture Gallery).



Florence, which gained real importance for the first time in the thirteenth century, began, shortly before 1300, the group of Gothic buildings which are the present landmarks of the city. Contemporary with Dante, Giotto di Bondone, the first of the long line of master painters of Italy, produced his dramatic story-telling cycles of frescoes at Assisi, Padua, and Florence, including those portraying the life of St. Francis. After Giotto's time mural fresco painting occupied a leading place in the art of Italy.

In the early fifteenth century a German school of painting developed in Cologne, and the first masterpieces of Flemish painting, the work of Hubert and Jan Van Eyck, appeared (after 1432). The inspiration of the Flemish painters is to be found in the work of the Gothic carvers and miniaturists. They began the successful use of oil as a medium, and their influence on contemporary Italian painting, though not yet clearly defined, must have been important. Besides this development of painting (see p. 138), the fifteenth century and the next witnessed beautiful developments of late Gothic architecture in Flanders. About the year 1500 tapestry weaving reached its height (see pp. 220-225).

The vigor of Italian life and intellect produced at this time a great burst of creative art. The direction of its expression was determined to a great extent by the newly awakened interest in the literature of Greece and Rome, much of which had been unknown to the Middle Ages. New ideas from these sources now profoundly influenced conduct and society.

The pioneer of the classical movement was Petrarch, (d. 1374). His teaching as to the mutual relations of the patron, the artist, and the man of letters, and his appeal to Italian pride in ancient Rome, helped develop every art. Florence was the centre of the movement. Its citizens made collections of ancient gems, coins, and manuscripts, founded libraries, and attracted scholars. The first effect of the classical texts was not so much scholarship as inspiration and a gradual growth of the humanist point of view.



Under the patronage of the Medici, in the early fifteenth century, there arose at Florence a group of artists who had broken with the traditions of the followers of Giotto, and whose work, free, spontaneous, and human, was in accord with the new ideals. Their realism, their idealism, their religious feeling, their increasing paganism, reflected the opposing forces of the times. With decorative details of great delicacy and refinement, not as yet mere imitation of Roman work, their art possessed the qualities of sobriety and restraint and showed a sympathetic treatment of childhood and an increasing interest in humanity. The Church welcomed this art and made use of it. In the sculpture of Donatello and his contemporaries (see p. 230), and the paintings of Masaccio, Fra Angelico, Fra Filippo Lippi, Botticelli and others at Florence, in the art of the hill towns from the valley of the Arno to the upper reaches of the Tiber in Umbria, and in that of the valley of the Po, Italy interpreted and visualized the Christian religion in a manner never to be forgotten.

At Venice the earlier painters were followed by Giovanni Bellini, who painted many Madonnas grave and serene, still showing traces of the old hieratic Byzantine art, but rendered in the superb color which was the distinctive beauty of the Venetian school. (See the altar-piece of Bartolommeo Vivarini; the *Pietà* of Crivelli, p. 139; and the engravings of Mantegna in the print collection.) In the making of beautifully printed books Venice led the rest of Italy. Sincerity of purpose characterized the art of the fifteenth century. Its expression was far more genuine than much of the technically perfected art of the next generation.

With Leonardo da Vinci's *Last Supper*, completed at Milan in 1498, the golden age of painting began in Italy. The Popes became the most magnificent of patrons. Among the artists at Rome, Raphael best embodied the Renaissance spirit. In the *Stanza della Segnatura* in the Vatican he painted, in the humanist manner, frescoes representing religion, poetry, philosophy, and the cardinal vir-

tues (standing for character), a synthesis which the mind of the Renaissance continually struggled to grasp. (See the engravings of Marcantonio Raimondi after Raphael in the print collection.) The splendid frescoes of Old Testament subjects by Michelangelo in the Sistine Chapel belong to this period. At Venice Giorgione and Titian, with many others little inferior to themselves, reached a higher technical stage in painting, and interpreted their subjects in a manner more secular and magnificent than religious.

After 1500 direct imitation of Roman and late Greek art became more pronounced. The new St. Peter's was begun in 1506. The Apollo Belvedere, discovered in 1491, and the Laocoon, discovered in 1506, became models for sculpture. Raphael drew up plans for the restoration of ancient Rome. Original Greek works had small influence as compared with Roman works; even the temples at Paestum, near Naples, were ignored.

Meanwhile there was a vigorous artistic renaissance in the German cities along the routes of trade. The Gothic carvers and metal workers of the important commercial city of Nuremberg were famous. Its painter, Wolgemuth (see p. 142), was the teacher of Albrecht Dürer, who, like Leonardo da Vinci, was a thinker and a writer. (Dürer's engravings and woodcuts may be studied in the print collection.) Contemporary with Dürer were the two Holbeins, painters of Augsburg and Basle.

The first half of the sixteenth century was the most dramatic period in Italian history. It saw, along with the culmination of Italian art, the loss of Italian liberty. The mutually jealous small city-states of Italy failed to unite against the outside enemy (Spain, France, and the Germans), and the greater part of the peninsula passed under foreign control. Milan lost its independence in 1499, Rome was sacked in 1527, the republic of Florence came to an end in 1531. Venice, although humiliated, remained safe on her islands, and in her territories painting continued to flourish all through the century (see pp. 153 and 154), as

did literature for a shorter period at the neighboring court of Ferrara.

During this century lace-making was developed in Italy (see pp. 237 and 238), and majolica ware was produced in many of the towns on the eastern slopes of the Apennines (see p. 234). The dome of the new St. Peter's at Rome was finished about 1600.

Conquered Italy became in matters of art the teacher of Northern Europe, where the great Gothic movement had spent itself. In France Italian influence early appeared in the royal palaces or châteaux of the valley of the Loire, with their happy mingling of native Gothic forms and Renaissance ornament. The spirit of the Renaissance was, however, too often misunderstood in the North, where the later works were usually imitated rather than those of the earlier and more inspired period.

S. Reinach, *Apollo, an illustrated Manual of the History of Art throughout the Ages*, trans. Simmons, 2d edition, N. Y., 1907; A. Michel (ed.), *Histoire de l'art*, Paris, 1905-06, 4 vols. have appeared; the historical background may be obtained in J. H. Robinson, *An Introduction to the History of Western Europe*, Boston, 1902; convenient introductory books are O. M. Dalton, *A Guide of the Early Christian and Byzantine Antiquities in the British Museum*, London, 1903, and W. R. Lethaby, *Mediaeval Art, 312-1350*, N. Y., 1904. For the Renaissance see E. Müntz, *Histoire de l'art pendant la renaissance*, 3 vols., Paris, 1889-95.

For painting consult: Crowe and Cavalcaselle, *History of Painting in Italy*, London, 1903, ed. Douglas, 2 vols. have appeared; Blashfield and Hopkins edition of *Vasari*, 4 vols., N. Y., 1897; Woltman and Woerman, *History of Painting*, 2 vols., N. Y., 1880-85; Bryan, *Dictionary of Painters and Engravers*, edited by G. C. Williamson, 5 vols., N. Y., 1903-05; R. Muther, *History of Modern Painting*, 3 vols., London, 1895-96. The study of painting can be supplemented to advantage by the use of the print collection.

Single painters and special subjects are treated in such series of monographs as the *Great Masters*, the *Duckworth* series, the *Knackfuss* series, and many others contained in the Museum Library. Use should also be made of the thousands of photographs in the Museum Collection, and *The Manual of Italian Renaissance Sculpture as illustrated in the Collection of Casts*, published by the Museum, 1904.

## EARLY ITALIAN PAINTING

Carlo Crivelli, after having learned his art in Venice, left that city never to return, and his pictures were painted in a group of small towns, east of the Apennines, near the Adriatic coast, between Ancona on the north and Ascoli on the south, a disputed town on the border of the Papal states and the kingdom of Naples. This was a region little affected by the Renaissance, and here he was able to work undisturbed by outside influences and without serious rivals. Hence his art retains many characteristics of the early Venetians before Bellini, although enriched by his own development.

Crivelli's pictures for private patrons often resemble a detached panel from a large altar-piece. One of these paintings, a Pietà, is shown on the opposite page. It is in tempera on wood and is inscribed *Opus Caroli Crivelli 1485*.<sup>1</sup> The strongly individualized heads, almost harsh in appearance, occurring side by side with a beautiful face, and the angular hands are characteristic, but the quiet seriousness of expression usual with Crivelli, is here and in other representations of the Pietà replaced by an attempt at violent emotion not wholly successful.

The architectural details and the festoons of fruit show the influence of the school of Padua. Crivelli, unlike Squarcione and Mantegna, has not copied literally the marble festoons from Roman sarcophagi and altars (first popularized by Donatello), but has rendered the fruit in a most natural manner, in striking contrast to the archaic figures.

The decorative features of the painting, the elaborate textile patterns, the wide spaces of enamel-like color, the use of gold, and the absence of strong contrasts of light and shade, recall the best features of the old Venetian school and illustrate one of the most attractive sides of Crivelli's art.

<sup>1</sup> Rushforth, *Carlo Crivelli*, pp. 66, 67 and 103, London, 1900.





*Pietà, painted 1485*

*Carlo Crivelli, Fifteenth Century*

## EARLY FLEMISH AND GERMAN PAINTINGS

The wealthy commercial and manufacturing cities of Flanders developed a brilliant school of painting in the fifteenth century. Their pictures are the first wholly successful combination of color with oil, and, whether secular or religious, they depict the things in which the contemporary Flemish burgher took an interest. Bright textiles, jewels, portraits, architectural detail, landscapes which seem to be viewed through a reducing glass, are painted in warm color, and the influence of the miniaturist's art is very apparent.

The picture shown opposite is a beautiful example of the early Flemish school. Although ordinarily attributed to Rogier van der Weyden, it is argued with some reason that it is by Gerard David. The subject is St. Luke drawing the portrait of the Virgin, one of the legends of St. Luke. His usual symbol, the ox, is seen in a small room at the right, under the colored window and the book. The Virgin is seated under a canopy of Flemish brocade, on a Gothic wooden bench, on which is carved the Temptation of Eve. A loggia opens upon a garden with violets and other flowers, where a man and a woman are looking over a parapet. The distance presents one of those landscapes which the Flemish artists delighted to paint.

The picture is upon an oak panel, and, like many other productions of these wonderful painters, is remarkable as well for its draughtsmanship and the establishment of forms in pure *grisaille* as for its color in its completed state. It is repainted in parts. The columns, the cushion on which the Saint kneels, the dark folds of the Virgin's robe, and the sky and distance on the right, are easily distinguished as the work of a restorer. Beautiful as the original work is when viewed close at hand, its color is still more luminous when looked at from a distance.



*St. Luke Drawing the Portrait of the Virgin*  
*Flemish School, Fifteenth Century*

V The Death of the Virgin, by Michael Wolgemuth, is an exceptional example of a master little known, especially in America, though he is worthy of honor, both for his own vigorous and individual, if somewhat provincial style, and for the influence he exerted upon his more celebrated pupil, Albrecht Dürer.

The legend of the Death of the Virgin relates that the Apostles were witnesses of the event, having been miraculously gathered from all parts of the world. They are represented in the eleven figures with halos, the twelfth being perhaps Matthias, the successor of Judas, shown without a halo because the choice of the Apostles themselves and not of their Leader. St. John holds a lily stem without blossoms (or a palm leaf?) before the Virgin, another lifts his hand in benediction, a third carries the aspergillum with holy water, a fourth bears the cross, and a fifth blows to rekindle his censer. Strong coloring undimmed by age, careful and elaborate representation of stuffs and drapery, emphatically modelled faces — portrait-like and individual — all are united in this picture.

The inscription in the panel at the base reads: "In the year of our Lord 1479, on the Friday before St. Walpurga's Day, departed this life the honorable Mistress Hedwig Volkamer, to whom may God be gracious and compassionate." Hedwig Tucher married Hartwig Volkamer the younger, who died in 1467, she surviving until 1479. The coat-of-arms on the left is the escutcheon of the Volkamer, and that on the right of the Tucher family. In the two kneeling figures of groom and bride, youthful and quaint in dress and bearing, this memorial altar-piece perpetuates the memory of the husband and wife.





*The Death of the Virgin, painted about 1480  
Michael Wolgemuth, 1434-1519*

This painting has been attributed to the Catalonian painter, Luis Borrassa (before 1396 — after 1424). Its author, whoever he may have been, was the possessor of immense power of expression and a marked instinct for portraiture, and practised a technique like that of the Flemish School. It is easy to believe him a provincial apart from the central currents of artistic development.



*Coronation of the Virgin*

*Spanish, Fifteenth Century*

This remarkable portrait of Fray Feliz Palavicino is one of the finest works of El Greco. In the ruffled hair, the ashen cheeks, the brilliant eyes and refined hands of Fray Feliz, who is dressed in the robes of the Trinitarian order, the painter has here most forcibly presented the personality of the acute, nervous, fiery ecclesiastic. What Fray Feliz himself thought of the portrait he expressed in a sonnet addressed to the artist,<sup>1</sup> a translation of which follows:

O Greek divine! We wonder not that in thy works  
 The imagery surpasses actual being,  
 But rather that, while thou art spared, the life that's due  
 Unto thy brush should e'er withdraw to heaven.  
 The sun does not reflect his rays in his own sphere  
 As brightly as thy canvases. Thou dost  
 Essay, and like a god succeed. Let nature try:  
 Behold her vanquished and outdone by thee!  
 Thou rival of Prometheus in thy portraiture,  
 May'st thou escape his pain, yet seize his fire:  
 This does my soul for thee most ardently desire;  
 And after nine and twenty years of life,  
 Betwixt thy hand and that of God she stands perplexed,  
 And doubts which is her body, where to dwell.

Domenico Theotocopuli, called El Greco, El Griego, or Dominico Greco, was born in the island of Crete and trained in Venice. He went to Toledo in 1575, where he died in 1614. His original but somewhat eccentric genius did not find favor with King Philip II, who was then carrying forward the decoration of the Escorial palace. Many of El Greco's portraits are admirable, and it is possible that Velazquez was influenced by them. El Greco was also a sculptor and an architect.

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<sup>1</sup> Palomino, *El Museo Pictorico*, Madrid, 1797; t. II, p. 428.





*Portrait of Fray Feliz Hortensio Palavicino, painted 1609  
El Greco (Domenico Theotocopuli), 1545(?)–1614*

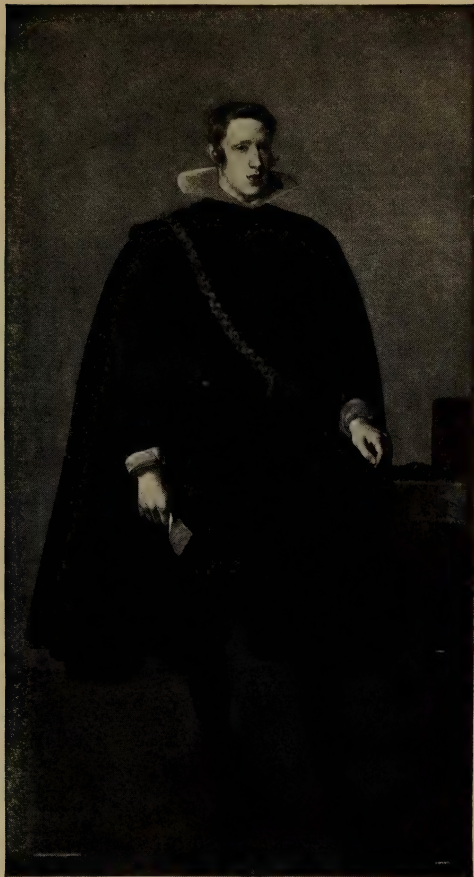


*Head from Portrait by Velázquez*

Velázquez has here painted a more youthful face than appears in any of the other portraits of the royal family. It is that of a boy, not wholly at ease in his position, and rather resentful of his self-consciousness. The figure is standing beside a table covered with dull crimson velvet, upon which rests his hat. His dress is black, relieved only by a golden chain and the Order of the

Golden Fleece and the linen at his wrists and neck. His left hand rests on the hilt of his sword; in his right he holds a paper. The absence of self-display in the dress and the sobriety of the surroundings accord with the fashion of the Spanish Court at the moment.

This picture probably dates from 1623, in which year Velázquez became court painter. In it are seen all the qualities of his earlier work: the outlines of the figure are sharply drawn, the modelling is hard and lacks atmosphere, the painter works very near his subject with sharp perspective, the light is from the left, the background almost empty, the hands well shaped and conspicuous, and a closely-woven canvas is used with reddish brown underpainting. In a full strong light one sees the beautiful drawing of this figure, the determinate lines of the body, and the details of the dark clothes.



*Early Portrait of Philip IV*  
*Diego Velazquez, 1599-1660*



*Don Baltazar Carlos*

The picture on the opposite page represents the son of Philip IV, with the dwarf, the attendant provided for royalties according to the taste of the time. The pair are at play. The prince is clad in a quaint mixture of infant dress and toy armor. He wears a steel gorget and has one hand placed on his miniature sword; a sash crosses his chest; a baton in his disengaged hand is used as a support; his dark green frock is em-

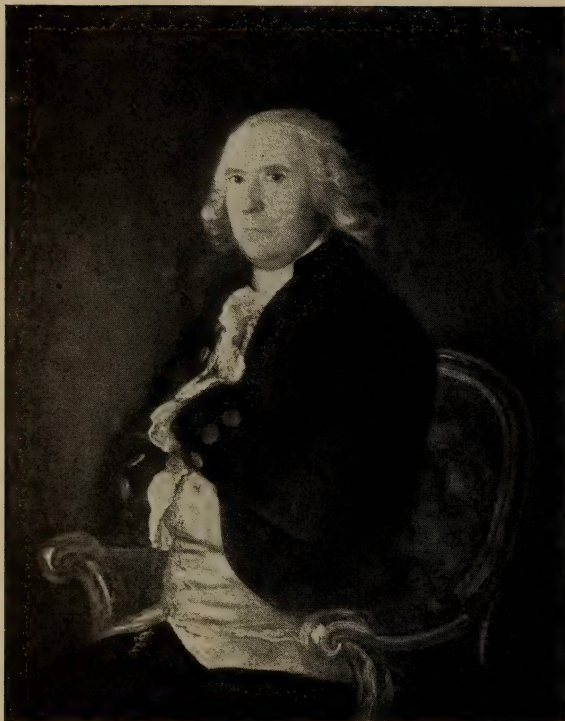
broidered with gold, with lace at the neck and wrists. A plumed hat lies on a cushion opposite him. The dwarf stands on a lower step of the dais holding a silver mace-like bauble and an apple. The prince's face is very beautiful and winsome with his blue eyes, bright, clear complexion and scant flaxen hair. The picture has a golden red undertone which shows through everywhere.

Don Baltazar Carlos, eldest son of Philip IV, was born in 1629. This portrait, in which he is only about two years old, is the earliest of a most interesting series painted at different times during his boyhood, showing him in hunting dress, on horseback, and in ordinary dress. The prince died in 1646, when only seventeen years old. The Infanta Margarita, born 1651, daughter of Philip IV and his second wife, appears in another charming series of portraits by Velazquez, including the famous *Las Meniñas* (the Maids of Honor), painted when she was between three and seven years old. In 1659, the year before his death, Velazquez painted the little prince, Philip Prosper, then only two years old, who died two years later.





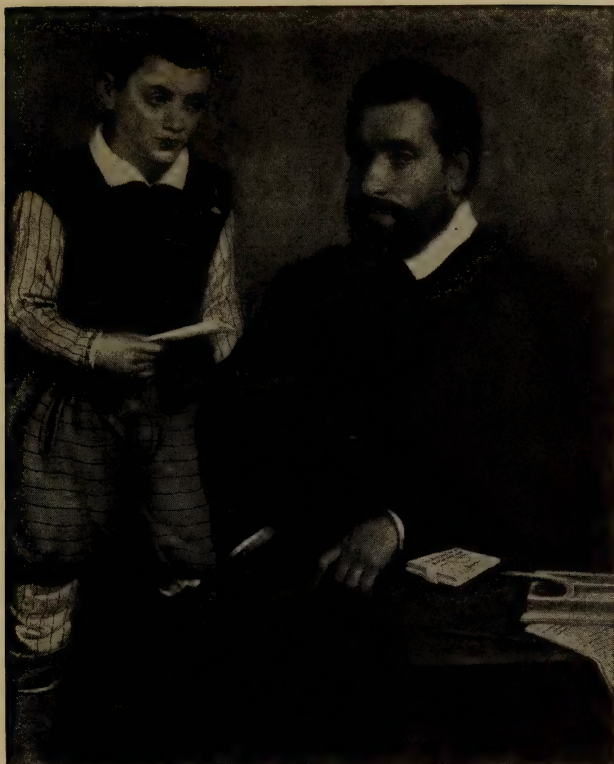
*Don Baltazar Carlos and his Dwarf, painted 1631  
Diego Velázquez, 1599-1660*



*Portrait of a Man* Francisco Goya y Lucientes, 1746-1828

Goya, to whose work French artists of the nineteenth century are indebted, became painter to King Charles IV in 1789. His etchings depict contemporary Spain, in the scenes from the Bull Ring, in the bitterly satirical *Caprichos* (to be seen in the Museum collection of prints), in the *Miseries of War*, and in other series.

This portrait is an example of Goya's most virile and at the same time most finished work.



*Count Alborghetti of Bergamo and His Son*  
*Giovanni Battista Moroni, 1520(?)–1578*

Many painters, influenced by Venice but retaining their own local characteristics, flourished in Venetian territories. Moroni's truthful portraits were painted at Bergamo. In that above, the father has just finished a letter and handed it to his son to deliver.

*Venetian Scene**Francesco Guardi, 1712-1793*

This picture represents part of the famous festival of the marriage of Venice and the Adriatic. Gilded barges bear the dignitaries of Venice and are followed by a flotilla of gondolas. A similar canvas, now in New York, forms a pendant to this work and represents the Bucentaur bearing the Doge. Francesco Guardi was the most intelligent and skillful of the painters through whom the elegant splendors of Venice in the eighteenth century live again; and this picture deserves to rank among his chief works.





*Anna Maria de Schodt*      *Anthony Van Dyck, 1599-1641*

A burgher's wife dressed in her most costly gown. This portrait is identified with that formerly over the family tomb in the cathedral of St. Gudule at Brussels.<sup>1</sup>

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<sup>1</sup> Rooses, *Fünfzig Meisterwerke von Van Dyck*, Leipzig, 1900; p. 85.

## DUTCH PAINTING

The Dutch people, Protestant in their religion, rich through their ocean commerce and their possessions in the East Indies, self-reliant, and independent after the successful termination of their eighty years' struggle against Spanish control, became definitely separated in the seventeenth century from the people of the Southern Netherlands. Those provinces still belonged to Spain and remained Catholic, and there Rubens continued to paint Italian traditional subjects, although he interpreted them in a thoroughly Flemish manner.

The great Dutch <sup>1</sup> painters took little interest in Italian religious pictures, or in mythological or historical subjects, and in spite of the activity of the Dutch printing presses they had no literature of their own to put into painting. In a time of wars abroad and confusion of struggling parties at home, they preferred to ignore the hero, the fighting man, and the stirring episode. Instead they painted portraits of individuals, civic and corporation groups, quiet interiors and homely scenes, broad sweeps of sky over a landscape with cattle, and the commonest of everyday incidents. Many of their wonderful paintings of game, fruit, and flowers were simply signs for dealers.

These painters brought an unfettered mind and eye to see their subject, and their art clothes it in color and in wonderful light and shadow. The careful workmanship and the soundness of their technical methods raises their pictures above the unimaginative literal rendering of the life of a provincial people, and makes of them works of universal interest; a portrait by Rembrandt is a master's study of the human face seen in varying conditions of light and shadow, or a picture by Pieter de Hooch (see p. 160) is above all else a marvellous rendering of sunlight coming into a darkened interior. Even when the picture is a coarse tavern scene or a prosaic meat shop, the true sense of color and the finished workmanship so delight the eye that subject and composition are forgotten.

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<sup>1</sup> Cf. Eugène Fromentin, *The Old Masters of Belgium and Holland*, trans. Robbins. Boston, 1882.

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*Portrait of a Lady**Franz Hals, 1581(?)–1666*

The quiet, self-reliant, smiling lady whose portrait appears in this picture, is seated in a favorite attitude of the artist, a book in one hand, the other grasping the arm of her chair. The picture is signed 1648; in it the characteristics of Hals' later manner may be studied. The greater part of Franz Hals' life was spent in Haarlem, where the finest series of his works is still to be seen in the Town Hall.

*River Scene**Jan Van Goyen, 1596-1656*

Jan Van Goyen was one of the few greater Dutch artists whose birthdate falls before that of Rembrandt. Of the Dutch landscape, brought to its perfection later by Ruysdael and Hobbema, Van Goyen is called the creator. His life was passed within a few leagues of The Hague, where he became a substantial citizen. Portraits of Van Goyen exist by Franz Hals, Van Dyck, and Van der Helst—an engraving of the latter bearing the inscription “*genuinus Pictor Regionum*” (“born painter of the region”). The present panel is signed and dated 1655, the year before Van Goyen’s death, and the delicate veil of warm tone bathing the landscape marks his latest manner. The intimate and quiet charm of his work has given Van Goyen an enduring fame. His pictures are at once important historically and enjoyable for their own sake.



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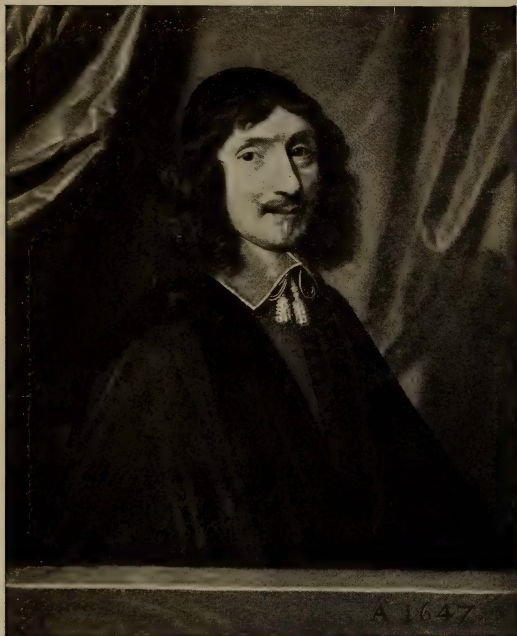
*Portrait of the Wife of Dr. Nicholas Tulp*  
*Rembrandt Van Ryn, 1607-1669*

*Dutch Interior**Pieter de Hooch, 1632(?)–1681(?)*

In a room, darkened by a drawn curtain and lighted by an open door, are two women. One of them, stooping, is lighting the fire; the flame makes a bright spot in the gloom. The other woman holds a basket as if about to set out for market with the dog. Her red shoe is another bright spot of color. The next room, where the lower step and rail of a stairway can be seen, is filled with light from many windows. A bright ray of sunlight comes in through the open door striking along the edge of the casing, in contrast with the reflection, on the partition between the window and the doorway, from a red curtain at the outer window. Outside is a canal; on the opposite side a row of trees with figures of passersby, beyond them houses facing the canal, with the full sunlight lighting up their red-tiled roofs.

*Portrait of a Lady**N. Maes, 1632-1693*

A product of Maes' maturity like this brilliant picture is generally more interesting to a student of painting than either his earlier or his later work. At first he painted with a simple fidelity, although according to an elaborate system, which later became a very florid use of thin color and a brilliant palette. He has endowed this portrait with all the distinction at his command, composing a rich background of blacks and grays, which both harmonize with the sedate and gentle dignity of the figure represented and serve to enhance its fragility and pallor.

*Arnould d'Andilly**Philippe de Champaigne, 1602-1674*

In 1647 Arnould d'Andilly, elder brother of the famous Dr. Antoine Arnould, had deserted the court of Louis XIII and was living at the Abbey of Port Royal des Champs, not many miles from Versailles, where he devoted himself to the religious life and to intellectual pursuits and the cultivation of his garden. The portrait shows him as he was, a man of intelligence and amiability. Philippe de Champaigne, Flemish by birth but French by choice, was the painter of Port Royal, and d'Andilly a noted adherent. Artist and subject make this painting an historic document of moment.





*Going to Market*

*François Boucher, 1703-1770*

The companion piece to this, "The Return from Market," hangs opposite.

Boucher's talents were devoted to the entertainment of the luxurious court of Louis XV and the circle of Madame de Pompadour. His easel pictures, mural paintings, designs for tapestries and scenery for the theatre reflect the taste and temper of his day, its pleasure in what was graceful, no matter how unreal, its determination to ignore everything painful or unpleasant. Jean Marc Nattier, 1685-1766, was the portrait painter of this same society.

The world for which Boucher painted was weary of the academic compositions of the days of Louis XIV. It had welcomed the "fêtes galantes" of Watteau, 1684-1721, and of Lancret, 1690-1743. Boucher's successor, Fragonard, 1732-1806, painted still more intimately its manners and fashions.

*Benjamin Franklin**J. S. Duplessis, 1725-1802*

During his sojourn in France, 1776-1783, Franklin's portrait was painted repeatedly. He wrote in 1780: "I have at the request of friends sat so much and so often to painters and statuaries, that I am perfectly sick of it."<sup>1</sup> The portrait by Duplessis, of which this is one of several replicas, is considered the best.<sup>2</sup>

<sup>1</sup> Franklin's Works, edited by John Bigelow, v. VII, p. 96.

<sup>2</sup> See *McClure's Magazine*, Jan., 1897, p. 269.

*Le Chapeau Blanc**Jean Baptiste Greuze, 1726-1815*

The paintings of Chardin and Greuze, characteristic of the reaction against the luxury and frivolity of the eighteenth century, are the expression in art of the new ideas of simplicity and morality advocated by writers of the time. Chardin's art is direct and unaffected; Greuze is often a little artificial and conscious in his choice of subject and its treatment, and in many of his figures and groups he retains some of those same traits which had delighted the preceding generation. A painting by Chardin hangs near "Le Chapeau Blanc."



*Portrait of Mrs. Palk*  
*Sir Joshua Reynolds, 1723-1792*



*The Slave Ship, painted 1840*

*J. M. W. Turner, 1775-1851*

The original title of the painting was "Slaver Throwing Overboard the Dead and Dying; Typhoon Coming on." It was once in the possession of John Ruskin, who wrote of it that "it was the noblest sea Turner ever painted."<sup>1</sup> The print collection contains fine examples from the "*Liber Studiorum*" (see p. 326).

In the same gallery there is a pleasing example of Richard Wilson, 1714-1782, with the usual Italian landscape, a tower on a hill, a picturesque valley in the foreground, and the wide stretch of the Roman Campagna beyond. With this may be compared a small work of John Constable, 1776-1837; and the fine example of John Crome, 1769-1821, which shows a distant view of the city of Norwich and its cathedral.

<sup>1</sup> *Modern Painters*, London, 1867; vol. I, p. 376.



*Tivoli and the Campagna**Richard Wilson, 1713-1782*

It was by the advice of Zuccarelli that Richard Wilson devoted himself to landscape painting. His works, however, did not become popular until long after his death, but he is now regarded as one of the greatest of English landscape painters.

## EARLY AMERICAN PAINTING

The earliest portrait painters of merit in the colonies, Smibert and Blackburn, were followed by John Singleton Copley, who is of greater importance. His stepfather was Peter Pelham, the mezzotint engraver. Copley lived in Boston on a farm of eleven acres, on Beacon Hill. By 1774, when he first went to England, he had painted a collection of portraits which give a most intimate picture of American society before the Revolution. In England his work gained in facility of execution, but lost something of its early sincerity. Copley is very well represented in the Museum (see pp. 171-174).

In striking contrast to Copley's quiet life is the career of his contemporary, Benjamin West, who went to Italy when twenty-two years old, and three years later to England. He gained and kept the favor of King George III, he helped found the Royal Academy and became its president in 1792, after the death of Reynolds, but his greatest service to American art was the help he gave to two generations of young Americans who came to study in London. Many of West's huge compositions, which appealed to the taste of his time, are not now seriously regarded. The Museum owns one of his large groups, "The Family of Adrian Hope" (see p. 178).

<sup>1</sup> Comte de Ségur. *Oeuvres*, t. I, *Mémoires*, p. 117.



*Washington Allston*  
*Miniature by Edward G. Malbone*  
 1777-1807

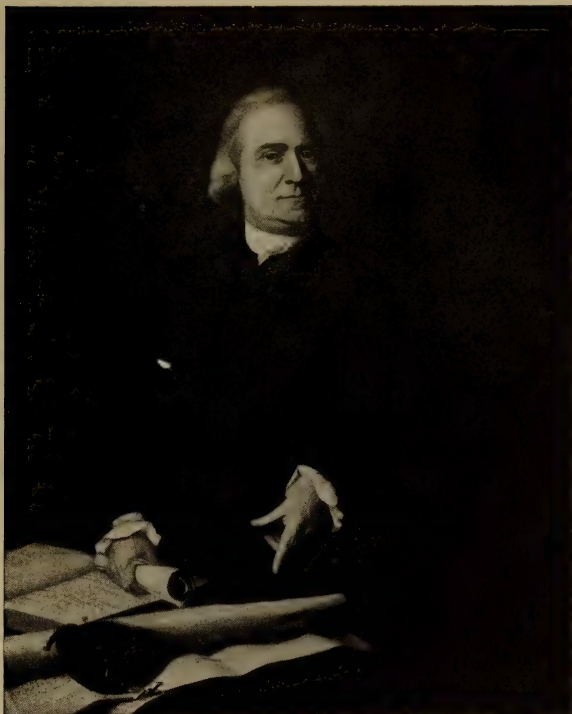
Among West's pupils were Charles Wilson Peale and Gilbert Stuart, both famous for their portraits of Washington. Peale returned to America in 1774. Gilbert Stuart, born near Newport, worked in West's studio from 1778 to 1782. He had great success in London, and after five years in Dublin returned to America in 1792. Stuart was the best of the early portrait painters. The heads which he painted have a great deal of character and are rendered in bril-

liant color. (See the portraits, pp. 175-177.)

With Stuart in West's studio worked John Trumbull, 1756-1843 (see his portrait of Alexander Hamilton). Other pupils of West included Robert Fulton, S. F. B. Morse, the two friends, Malbone and Allston, and William Dunlap (1766-1839), whose *History of the Arts of Design in America*, published 1834, is the main source of our knowledge of all the early painters.<sup>1</sup>

Washington Allston, a man of great personal charm, was born in South Carolina. He came to Boston from Europe in 1809, and after 1830 lived at Cambridgeport. A miniature portrait of him by Malbone is reproduced on this page. The Museum contains many of Allston's pictures and sketches. Among other early nineteenth century painters represented are John Neagle (portrait of Gilbert Stuart), Thomas Sully (see p. 190), Henry Inman, W. Page, and Francis Alexander.

<sup>1</sup> Cf. Samuel Isham, *The History of American Painting*, N. Y., 1905.

*Samuel Adams**John Singleton Copley, 1737-1815*

Painted by Copley in 1772 at the order of John Hancock, whose likeness was executed at the same time. Adams is shown addressing the British governor, Hutchinson, the day following the Boston Massacre in 1770. He points to the Charter of Massachusetts with his outstretched left hand, and grasps his brief, marked "Instructions of the Town of Boston," with the right.

*Mr. and Mrs. Izard**John Singleton Copley, 1737-1815*

In the spring of 1774 Copley, then aged thirty-seven, left Boston for England. Soon afterwards he journeyed to Rome with Mr. Izard, a wealthy planter of South Carolina, and his wife. This picture he produced the following winter, and it was his first group so far as is known. It was taken back to England, and the approach of the Revolution having produced difficulties in Mr. Izard's financial affairs so that he was unable to pay for it, it remained in Copley's possession until 1825, when it was sold to Mr. Izard's grandson.

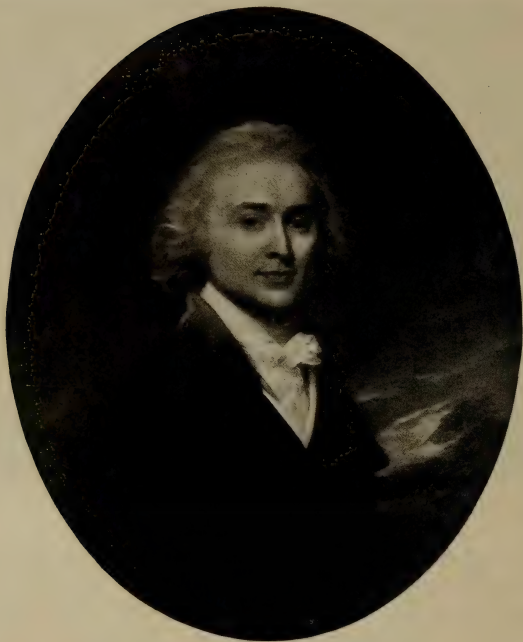
Mr. and Mrs. Izard, with a table between them, sit on a chair and sofa upholstered in rose damask with a rose damask curtain at the back on one side. Souvenirs of their Italian journey surround them. The picture is in Copley's Boston style, with some of his early rigidity apparent in the man, but the lady is painted in his best manner.



*Family Portrait**John Singleton Copley, 1737-1815*

The picture shows the artist and his family, life size. Copley himself stands in the background. The old man before him is Mr. Clarke, his father-in-law, famous as the consignee of the cargo of tea of the "Boston Tea Party." Mrs. Copley, on the sofa, is caressing their son John, who lived to be Lord Lyndhurst and three times Lord Chancellor of England.

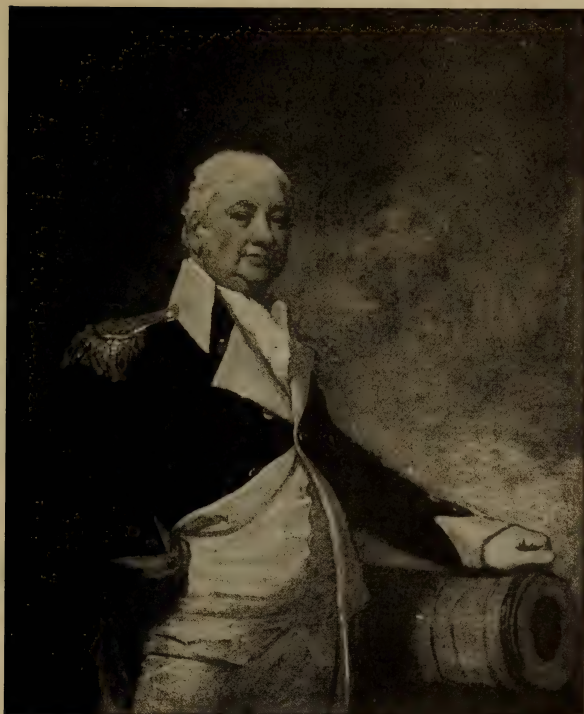
This is one of Copley's best paintings. It shows the beginning of his English manner, but retains the finer qualities of his colonial work. The painting of the heads is excellent. The figure of the little girl in the centre is reminiscent of the canvases of Van Dyck. The subject is well within his range, is noble in conception, and most skilfully executed. Notice, for instance, the treatment of the doll in the corner of the picture.



*John Quincy Adams      John Singleton Copley, 1737–1815*

This picture of the sixth President of the United States was painted in 1795, when Adams was twenty-seven years old and Minister at The Hague.

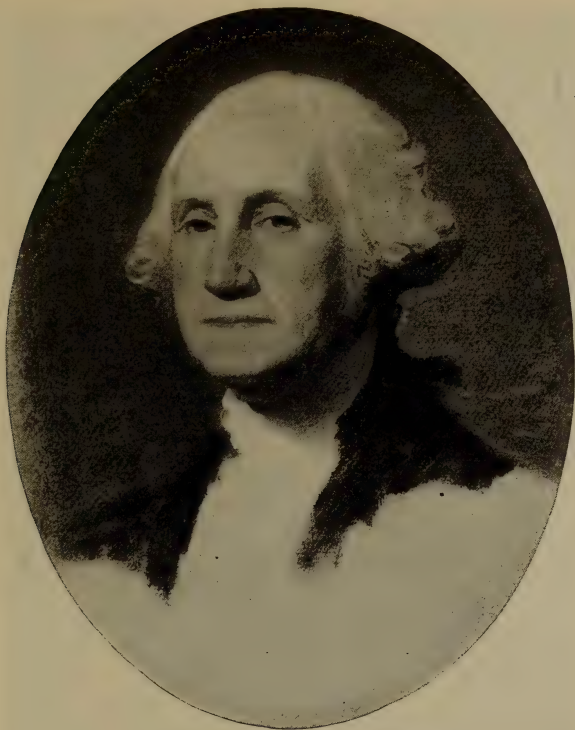
The portrait exhibits the sense of grace and distinction for which Copley strove, though with some loss of that strength of character which distinguished his early work. It should be compared with the portrait of Adams by W. Page painted many years later.

*Major-General Henry Knox**Gilbert Stuart, 1755-1828*

Artillery officer, companion and adviser of Washington, Secretary of War 1785-1794. Judging from the age of the General, the portrait belongs to the time of Stuart's ripest production, about 1800. General Knox, well-educated and affable, commended himself to the artist as a brother spirit, and he is here the subject of one of Stuart's most successful portraits.

*Martha Washington**Gilbert Stuart, 1755-1828*

These portraits of Washington and his wife were painted from life by Gilbert Stuart in the spring of 1796 at Philadelphia. Washington, acceding to the request of Stuart, permitted the artist to keep the originals and accepted copies in their place. The originals remained unfinished in the possession of Stuart until his death in 1828. The portrait of Washington served in the production of many

*George Washington**Gilbert Stuart, 1755-1828*

pictures up to that date. Owing to the large number of these repetitions, the portrait became widely known, and it is regarded as his standard likeness. The artist's widow sold these studies after his death to the Washington Association, by which they were presented to the Boston Athenaeum in 1831.





*The Family of Adrian Hope, painted 1802*

*Benjamin West, 1738-1820*

## FRENCH PAINTING IN THE NINETEENTH CENTURY

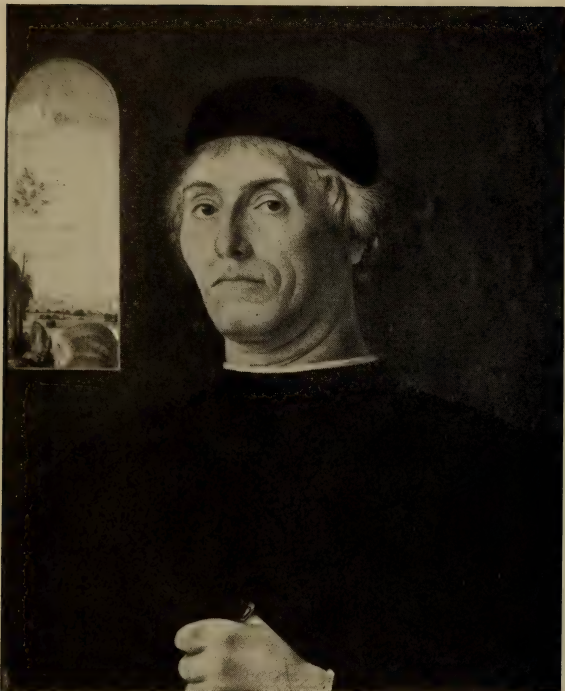
A notable characteristic of the art of the nineteenth century is the enlargement of the range of subjects treated in painting. Géricault, followed by Delacroix (see p. 183) and the romantic school, reflecting the widespread unrest which led to the Revolutions of 1830 and 1848, substituted scenes from the novel, history, contemporary romance and tragedy for the academic subjects of David and the classicists. Delacroix, Fromentin, and Decamps made known the life, and painted the brilliant colors of Algiers and the Levant.

Influenced by Constable and Bonington in England, Rousseau, Corot (see p. 182), Daubigny, Diaz (see the picture called "The Descent of the Bohemians") and Dupré added the vast domain of landscape painting to art. Others like Troyon painted animals with landscape. With them at Barbizon was Millet, a peasant from Cherbourg, who painted the peasant at his work. Millet once wrote: "Devoid though the peasant's toil may be of joyousness, it nevertheless stands, not only for true human nature, but also for the loftiest poetry." (See pp. 184 and 185.)

The most radical departure of the century came after 1850 with those artists, later known as the Impressionists, among whom Manet was the pioneer and Monet the most consistent exponent. Manet said, "The principal person in a picture is the light," and these artists rendered light, the light of the air, the light of every object and its reflections on other objects, and so accomplished their picture.

The end of the century has welcomed paintings which depict the life of the laborer in all its phases; every side of life has been touched with beauty. There has been an increase in mural decoration; and portraiture, which has produced great works all through the century, still continues its activity.

The Monets are always hung in the East Gallery.



*Portrait called Giovanni Bentivoglio, 1443-1519*

*Andrea da Solario, 1458-1530*

This picture was probably painted during the last years of the fifteenth century. Solario may have visited Bologna from Venice, where he painted a similar portrait of a Venetian senator, now in the National Gallery in London.



*Portrait of the Marquis de Pastoret, Chancellor of France, 1829*  
*Paul Delaroche, 1797-1856*

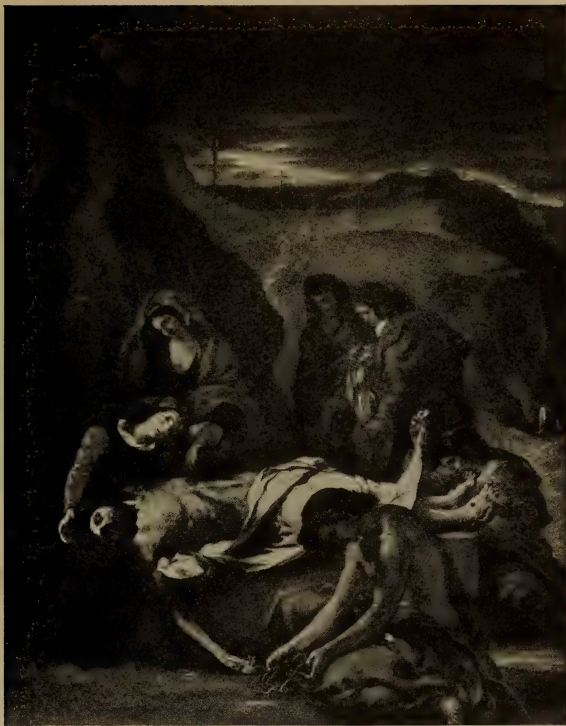
Delaroche is principally known by his historical pictures and by his mural painting decorating the hemicycle of the Academy of the Beaux Arts in Paris. This portrait shows him a master also in depicting the human countenance.



*Dante and Virgil*      J. B. C. Corot, 1796–1875

Corot's art, a highly poetical interpretation of nature, depicts the most subtle atmospheric effects, such as the falling light of evening or the moment just before sunrise, which is the time chosen for this picture. Dante is lost in a dark wood and is rescued by Virgil from a lion, a leopardess, and a she-wolf, who bar his way. (*Inferno, canto I.*)





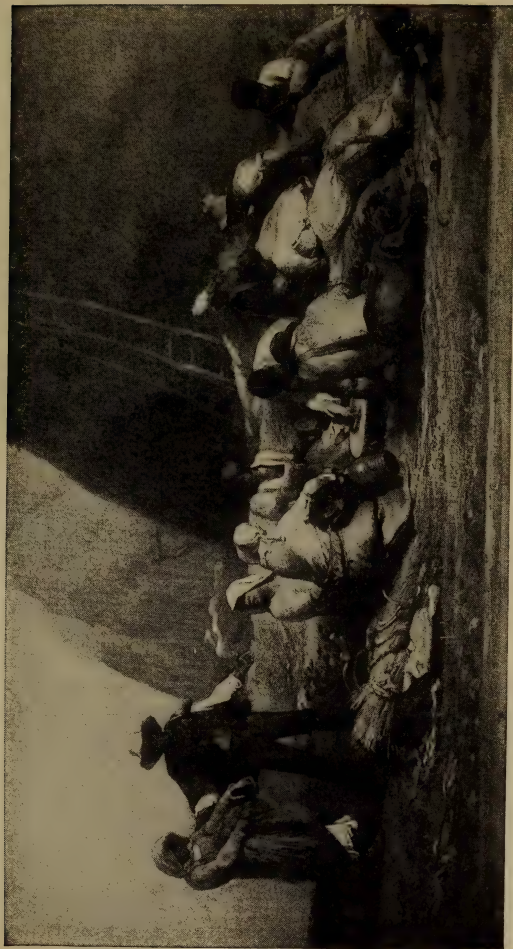
*Pietà*, painted 1848

F. V. Eugène Delacroix, 1798–1863

This *pietà* is conceived in the spirit which marked Delacroix as the most important figure in the Romantic movement. Though dark, it is rich in color, and it was considered by the painter one of his most beautiful works. Delacroix was among the first of the French painters of the nineteenth century to revive the religious subject, which had been banished from French art by the Revolution and the classicism of David.

*Washerwomen.**J. F. Millet, 1814-1875*

The two women are at work. They have been washing clothes in the river, and now one of them stands on a rock piling the still wet and heavy lumps of linen on the other's back. The second woman bends her head, and holds her left hand on her hip to support the load, while she steadies it with her right hand. A third figure is walking away along the water's edge. The level plain with a far away church, tree or haystack, usual in Millet's pictures, is here replaced by a river, and the effect of space is secured by the distant man in the boat and the cattle standing on the top of the opposite bank. It is twilight fast deepening into darkness, a favorite time with this painter, for details of hands, dress, and features are then lost, and there only remain the statuesque outlines of the figures against the glow in the sky and the rhythmic sweep of their movements.



*Harvesters Resting*

*J. F. Millet, 1814-1875*



*L'Éminence Grise, painted 1874*

*J. L. Gérôme, 1824-1904*

Father Joseph, a Capuchin monk, was secretary and confidant of Richelieu. His powerful position won for him the name "His Grey Eminence," in distinction from his master's title. He is here seen descending the stairs of the Cardinal's palace engrossed in his breviary, while a number of courtiers ascend to some reception. They make way for him and bow in token of their recognition of his influence. The contrast between the affected servility of the rich and the unassuming bearing of the friar is the occasion of the picture.

Gérôme's knowledge and his wealth of detail in telling a story make this work justly famous. The conception, it must be confessed, is not very deep — theatrical perhaps, rather than dramatic; there is also a certain dryness and lack of atmosphere in the picture, due to its artificial illumination and the artist's inattention to exact tone relations. The whole work is a brilliant illustration in color rather than an inspired presentation of the truth.



*Race Horses**H. G. E. Degas, born 1834*

This artist finds his inspiration in those elements of Parisian life represented by the ballet, the café concert, and the race-course. He brings a subtle power of observation, a profound technique, and a sense of elegance which is temperamental, to portray its incidents.

In the picture, "Race Horses," it is a clear but overcast day; the sky is threatening, with clouds tinted like rose leaves; there are no shadows, and colors are emphasized. At the back is the height of Suresnes, with trim gardens and houses clinging to its slopes; in front is the race-course of Longchamp. Still nearer in the paddock, ready for the struggle, are eleven race horses, — high bred, nervous, and restless creatures, — with their gentlemen jockies in gay jackets.

Many influences helped to mould the art of Degas, among them the example of Manet and the principles of Japanese decorative painting.





*Automedon with the Horses of Achilles*

*Henri Regnault, 1843-1871*

Xanthos and Balios, the immortal horses of Achilles, conscious of the hero's approaching death, already foretold by one of them in speech, are struggling with Automedon, his charioteer. The stormy sky with a pale glimmer on the horizon, the ominous sea, the barren shore, presage disaster.

The painter's enthusiasm for horses, his magnificent color, his facile power of drawing, are here united in an impetuous composition. The picture was Regnault's *envoi* as the holder of the Prix de Rome at the age of twenty-four. Three years later this happy genius met his tragic end in the last sortie against the Germans besieging Paris.

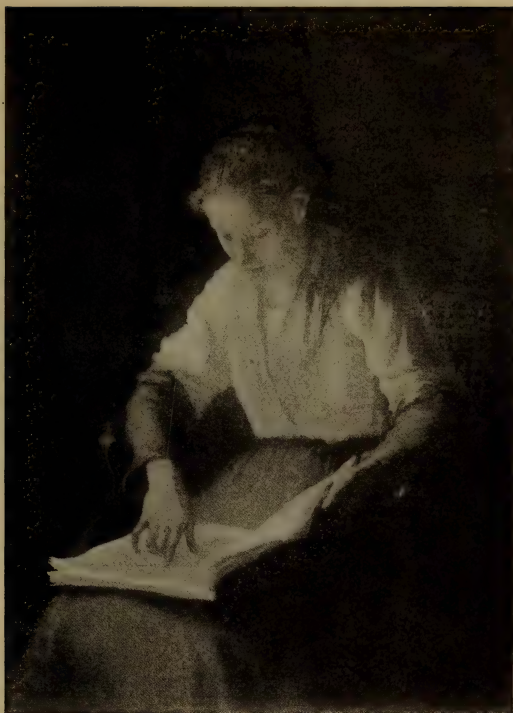


*L'Ami des Humbles, painted 1892*      *L. A. Lhermitte, born 1844*

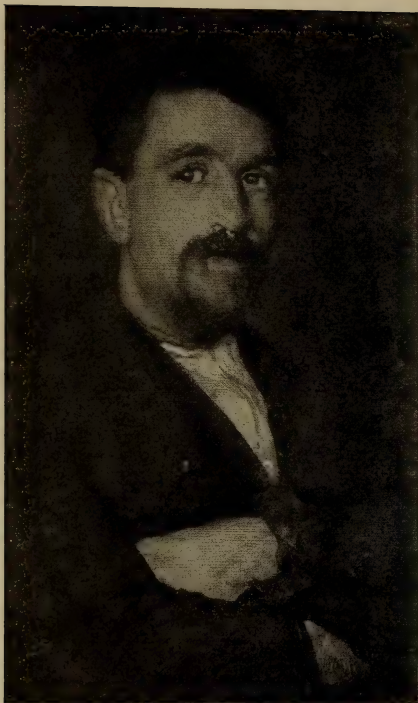
This artist, himself of the people, paints their life. Impressed with the significance of the spiritual side of the artisan's toil, he has illustrated it here allegorically by putting the story of Christ at Emmaus into modern dress. The subject and its treatment may have been suggested by Rembrandt's famous work in the Louvre.

*The Torn Hat**Thomas Sully, 1783-1872*

Sully has here rendered the happy inspiration of a boy's healthy, attractive face seen in warm sunlight with the shadows illumined by reflections.

*Girl Reading**William Morris Hunt, 1824-1879*

The Museum is rich in the work of William Morris Hunt. Several other oil paintings are on exhibition as well as a number of water-colors. His sketches and drawings in charcoal may be seen in the print collection.



*The Blacksmith of Lyme-Regis*  
*J. A. McNeill Whistler, 1834-1903*

The Museum owns also a companion piece called "The Little Rose of Lyme-Regis." Whistler's etchings may be seen in the print collection.





*The Fog Warning*

*Winslow Homer, born 1836*

The rapidly advancing fog warns the fisherman to return to his ship before it disappears and he loses his bearings.

In addition to this picture, there are on exhibition several water colors by Homer, and the painting known as "All's Well."



*Caritas*

*Abbott H. Thayer, born 1849*

2



*Mother and Child*

*George de Forest Brush, born 1855*



*Isabella, or The Pot of Basil*  
*J. W. Alexander, born 1856*

Isabella, whose lover has been murdered by her brothers in a wood near Florence, secretly hides his head in a pot, in which she plants sweet basil. The story is told in Boccaccio's "Decamerone," and in Keats' poem, "Isabella, or the Pot of Basil."

✓



*Girl Reading*

*Edmund C. Tarbell*





*At the Opera*

*Mary Cassatt*



*Le Chant d'Amour (water-color)*

*Sir Edward Burne-Jones, 1833-1898*

“Hélas! Je sais un chant d’amour,  
Triste ou gai, tour a tour.”

On a terrace overlooking a meadow before a mediaeval town a knight sits gazing at a lady who is singing. With one hand she holds open a book and with the other plays on an organ. At the bellows of the organ sits a winged figure, blindfolded, clothed in red, whose head is wreathed with roses. The subject, steeped in romance and poetic fancy, is rendered in rich color contrasts of definite claret-purple, subdued scarlet, pale yellows, and atmospheric blues. The draughtsmanship is more genuine and less artificial than in the artist's later work, when he was striving for more correct details. This water-color was painted in 1865. A larger version in oils of the same subject differing in some details was begun in 1868 and finished in 1877.

The poetic decorative art of Burne-Jones found expression in oils, water-color, and tempera paintings, and in scores of cartoons for stained glass windows, mosaics and tapestries.



*The Buckwheat Harvest (pastel)*

*J. F. Millet, 1814–1875*

In the foreground, two women are hard at work loading sheaves into a handbarrow; a man and a woman with a filled barrow, and two heavily laden women carry the sheaves to a group of men in the background who are energetically threshing out the grain; another man piles the straw with a fork. Farther on billows of smoke from the burning straw soar into the sky. Among the charcoal drawings by Millet in the Museum are studies of *The Sower*, *The Gleaners*, *Shepherdesses*, *A Woman Churning*, and *Women Sewing* (see p. 332).

The painting represented on p. 187 is known as “Harvesters Resting.” Two other paintings by Millet are to be seen in the same gallery, *The Knitting Lesson*, and a large canvas of a *Shepherdess* who is seated on the top of a hill, outlined against the sky.

Of the foregoing pictures the following are lent to the Museum: J. S. Copley, *Samuel Adams* (p. 171), Gilbert Stuart, *Major-General Henry Knox* (p. 175), lent by the City of Boston; J. S. Duplessis, *Benjamin Franklin* (p. 164), Gilbert Stuart, *George Washington* (p. 177), *Martha Washington* (p. 178), J. B. Greuze, *Chapeau Blanc* (p. 165), lent by the Boston Athenaeum; J. S. Copley, *John Quincy Adams* (p. 174), lent by Charles Francis Adams; J. S. Copley, *Family Portrait* (p. 173), lent by Edward Linzee Amory; Thomas Sully, *The Torn Hat* (p. 190), lent by Miss Margaret Greene.











